

ELOHIM AND ADAM

LM. COME

$\text{♩} = 60$

5 [6] 5 [11] 3 (CUE: OBOE) mp [15] mp

p (PLAY) mf p f [18] p p f

mf f [21] f [27] f sfz

p mp [24] 1 1 accel. mp f f sfz

[30] 4 [34] 3 [37] 3 1 [41] 3

[44] 2 1 1 [48] 1 1 [51] 1 1

1 [54] $\text{mp} < \text{fp}$ mp f ff

[57] $\text{♩} : \text{♩}$ 6 9 [63] 4

V.S.

(CUE: OBOE)

69 PLAY

Handwritten musical score for Flute, measures 69-83. The score is written on three staves. Measure 69 is marked with a box containing '69' and 'PLAY'. Measure 75 is marked with a box containing '75'. Measure 80 is marked with a box containing '80'. The music includes various notes, rests, and dynamic markings such as *p*, *mp*, *f*, and *no cresc.*. A large slur covers measures 81-83.

Handwritten musical score for Flute, measures 84-90. Measure 84 is marked with a box containing '84' and 'tr. (b)'. Measure 90 is marked with a box containing '90'. The music includes various notes, rests, and dynamic markings such as *ff*. A large slur covers measures 84-90.

Handwritten musical score for Flute, measures 91-103. Measure 96 is marked with a box containing '96'. Measure 98 is marked with a box containing '98'. Measure 103 is marked with a box containing '103'. The music includes various notes, rests, and dynamic markings such as *mf*, *f*, and *accel.*. A large slur covers measures 91-103.

Handwritten musical score for Flute, measures 104-112. Measure 109 is marked with a box containing '109'. The music includes various notes, rests, and dynamic markings such as *mf*, *f*, and *accel.*. A large slur covers measures 104-112.

Handwritten musical score for Flute, measures 113-122. Measure 113 is marked with a box containing '113'. The music includes various notes, rests, and dynamic markings such as *mf*, *f*, and *accel.*. A large slur covers measures 113-122.

Handwritten musical score for Flute, measures 123-127. Measure 123 is marked with a box containing '123'. Measure 127 is marked with a box containing '127'. The music includes various notes, rests, and dynamic markings such as *mf*, *f*, and *accel.*. A large slur covers measures 123-127.

FLUTE
(CUE: SOPR.) //

- 3 -

E. + A.

130

2

... AND THE

BRIGHT ONE

UN - LOCKED HIS

135 PLAY

p- accel.

140

mp

(♩ = 60)

mf (accel.)

144

148

1

4

OBOE

ELOHIM AND ADAM

LAA. COME

♩ = 60

5 6 5 11 3 15

mp *pp* *mp*

18 3 1

21 1 24 1

1 27 ♩ = 90

accel. *mf* *f* *sfz*

30 4 34 3 37 3 41 3

44 2 1 1 48 1 51

1 54 3 63 4

57 6

V.S. →

69 2 3

75 *mf* - *cresc.* - - - - -

80 *p* - *cresc.* - - - - -

84 *tr.* *f* (START TRILL ON A4)

90 2 4

96 98 (*♩* = 60) *p* *mf* *p* 5

103 (*♩* = $\frac{4}{4}$ = 142) 2 *accel.* *f* *♩* = 144 [] *♩* = 72

109 (*accel.*)

113

118 *♩* = 60 5 123 4 127 2

130 (CUE: SOPR.) ... PL - NETS TOW - ER [PLAY] (3) (*♩* = 144)

135

♩ = ♩

OBOE

- 3 -

E. 4 A.

135

p - *accel.* - *mp* *d. = 60* *cresc.*

Handwritten musical notation for measures 135 to 140. The staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'd. = 60'. The dynamics are *p* (piano), *accel.* (accelerando), *mp* (mezzo-piano), and *cresc.* (crescendo). The notation includes quarter notes, eighth notes, and a half note, with a slur over measures 138 and 139.

140

(accel.) *d. = 60*

Handwritten musical notation for measures 140 to 144. The staff continues with a treble clef and a key signature of one sharp. The tempo is marked 'd. = 60'. The notation includes eighth notes, quarter notes, and a half note, with a slur over measures 142 and 143.

144

f *p*

Handwritten musical notation for measures 144 to 148. The staff begins with a treble clef and a key signature of one sharp. The dynamics are *f* (forte) and *p* (piano). The notation includes quarter notes, eighth notes, and a half note, with a slur over measures 146 and 147.

148

f *p*

Handwritten musical notation for measures 148 to 152. The staff begins with a treble clef and a key signature of one sharp. The dynamics are *f* (forte) and *p* (piano). The notation includes quarter notes, eighth notes, and a half note, with a slur over measures 150 and 151.

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

CLARINET IN B^b

ELOHIM AND ADAM

LM COME

$\dot{J} = 60$

Musical score for "The Rose Tree" in 4/4 time. The score is written for a single melodic line with a bass line. The key signature has one flat (B-flat). The tempo is marked "♩ = 90". The score includes various musical notations such as rests, eighth notes, quarter notes, and sixteenth notes. It also features dynamic markings like *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are several measures with fingerings indicated by numbers 1 through 5. The score is divided into systems, with measure numbers 5, 11, 15, 18, 21, 24, 27, 30, 34, 37, 41, 44, 48, 51, 54, 57, and 63 marked in boxes. The piece concludes with a final cadence.

69

p *mf* *cresc.* *f*

75

cresc. *poco* *a* *poco* *f*

80

94 *tr.* *f* *mf*

96

98 (*♩* = 60) *f* *mf*

103 (*♩* = 96) (*♩* = 192) *2* *♩* = 144 [*♩*] *♩* = 72 (*♩* = 144) *acc.*

109

113

118 (*♩* = 60) *5* *123* *4* *127* *2*

130 (CUE: SOPR.) "... PLA - NETS" *PLAY*

CLAR.

- 3 -

E. & A.

135



accel. - - - - -

140

p

(accel.) - - - - -

mp

♩ = 60

mf

(♩ = 60)

144

♩ = ♩

mf

1

*f**mp**mf**p*

148

1

4

3

BASSOON

ELOHIM AND ADAM

LM COME

$\text{♩} = 60$

Handwritten musical score for Bassoon, titled "ELOHIM AND ADAM" and "LM COME". The score is written on seven staves. It begins with a treble clef and a 4/4 time signature. The tempo is marked as $\text{♩} = 60$. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mp, mf, f, accel.). Measure numbers are boxed and placed above the notes. The score ends with a double bar line and the initials "v.s." below it.

Measure numbers: 5, 6, 11, 15, 18, 21, 24, 27, 30, 34, 37, 41, 44, 48, 51.

Dynamics: p, mp, mf, f, accel.

Tempo: $\text{♩} = 60$, $\text{♩} = 90$ (at measure 27).

Initials: v.s.

35N.

-2-

E. & A.

54

1

(J. =)

mp *fp**p* *mf* *mf* *mf*
(MELODY)

57

63

END
MELODY*mf* *mp* *mp cresc.*

69

75

mf *p* *cresc. - - - poco - - - a...**poco*

80

84

90

96

98

d. = 60

accel.

103

d. = d. - 96
(d. = d. - 192)

2

d. = d.

2

d. = 144

[C.]

d. = d. - 72

1

-- (accel.) --

BSN.

- 3 -

E. & A.

109 $\text{♩} = \text{♩}$

113

118 $\text{♩} = 60$ 5 123 4 127 2

130 3 1 1 135 (CUE: CLAR.) $\text{♩} = \text{♩}$

PLAY $\text{♩} = 60$ *accel.*

140 *mp* (accel.) *cresc.* $\text{♩} = 60$ (J. = J.)

144 (accel.) $\text{♩} = \text{♩}$ 1

148 1 4

TRUMPET IN B^b

ELOHIM AND ADAM

LM COME

♩ = 60

5 [6] 5 [11] 4 [15]

(CUE: FL.) MUTE [18] p

[21] (MUTE OFF) 1 [24] 1

mp mf mp (VC) accel. 4

♩ = 90 [27] 1 [30] 4

[34] AIR * 1 [37] 2 AIR

[41] p mf > p [44] 1

[48] p mf > p [51] mp

V.S. →

* WITH LIPS OVER MOUTHPIECE, BLOW AIR THROUGH HORN.

TPT.

- 2 -

E. & A.

AIR

54 NORMAL

Handwritten musical score for TPT. (Trombone Part) - 2 - E. & A. (Euphonium and Alto). The score is marked "AIR" and "54 NORMAL". It consists of multiple staves of music with various dynamics, articulations, and performance instructions.

Key markings and instructions include:

- 57**: *f* > *p*, *p*, *p*, *p*, *mf*, *ff*
- 63**: *p*, *mf*, *p*
- 69**: *mp*, *p*, *mp*, *cresc.*, *END MELODY*, *mf*
- 75**: *p*, *cresc.*, *f*, *#*
- 80**: *f*, *mp*, *u*, *mp*
- 84**: *f*, *mp*, *u*, *mp*
- 90**: *6*, *5*, *9*, *1*, *12*, *5*
- 96**: *d. = J. - 96*, *d. = J. - 144*, *d. = J. - 144*, *d. = J. - 72*
- 103**: *d. = J. - 96*, *d. = J. - 144*, *d. = J. - 144*, *d. = J. - 72*
- 106**: *accel.*
- 110**: *2*, *1*
- 114**: *2*, *1*
- 118**: *2*, *1*
- 122**: *2*, *1*
- 126**: *2*, *1*
- 130**: *2*, *1*
- 134**: *2*, *1*
- 138**: *2*, *1*
- 142**: *2*, *1*
- 146**: *2*, *1*
- 150**: *2*, *1*
- 154**: *2*, *1*
- 158**: *2*, *1*
- 162**: *2*, *1*
- 166**: *2*, *1*
- 170**: *2*, *1*
- 174**: *2*, *1*
- 178**: *2*, *1*
- 182**: *2*, *1*
- 186**: *2*, *1*
- 190**: *2*, *1*
- 194**: *2*, *1*
- 198**: *2*, *1*
- 202**: *2*, *1*
- 206**: *2*, *1*
- 210**: *2*, *1*
- 214**: *2*, *1*
- 218**: *2*, *1*
- 222**: *2*, *1*
- 226**: *2*, *1*
- 230**: *2*, *1*
- 234**: *2*, *1*
- 238**: *2*, *1*
- 242**: *2*, *1*
- 246**: *2*, *1*
- 250**: *2*, *1*
- 254**: *2*, *1*
- 258**: *2*, *1*
- 262**: *2*, *1*
- 266**: *2*, *1*
- 270**: *2*, *1*
- 274**: *2*, *1*
- 278**: *2*, *1*
- 282**: *2*, *1*
- 286**: *2*, *1*
- 290**: *2*, *1*
- 294**: *2*, *1*
- 298**: *2*, *1*
- 302**: *2*, *1*
- 306**: *2*, *1*
- 310**: *2*, *1*
- 314**: *2*, *1*
- 318**: *2*, *1*
- 322**: *2*, *1*
- 326**: *2*, *1*
- 330**: *2*, *1*
- 334**: *2*, *1*
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- 342**: *2*, *1*
- 346**: *2*, *1*
- 350**: *2*, *1*
- 354**: *2*, *1*
- 358**: *2*, *1*
- 362**: *2*, *1*
- 366**: *2*, *1*
- 370**: *2*, *1*
- 374**: *2*, *1*
- 378**: *2*, *1*
- 382**: *2*, *1*
- 386**: *2*, *1*
- 390**: *2*, *1*
- 394**: *2*, *1*
- 398**: *2*, *1*
- 402**: *2*, *1*
- 406**: *2*, *1*
- 410**: *2*, *1*
- 414**: *2*, *1*
- 418**: *2*, *1*
- 422**: *2*, *1*
- 426**: *2*, *1*
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- 438**: *2*, *1*
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- 450**: *2*, *1*
- 454**: *2*, *1*
- 458**: *2*, *1*
- 462**: *2*, *1*
- 466**: *2*, *1*
- 470**: *2*, *1*
- 474**: *2*, *1*
- 478**: *2*, *1*
- 482**: *2*, *1*
- 486**: *2*, *1*
- 490**: *2*, *1*
- 494**: *2*, *1*
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- 1854**: *2*, *1*
- 1858**: *2*, *1*
- 1862**: *2*, *1*
- 1866**: *2*, *1*

109

♩ = ♩

TPT.

- 3 -

E. 4 A.

113

♩ = 60

118

123

127

130

135

(CUE: OBOE)

(PLAY)

140

♩ = 60

144

148

2

1

4

mf > mp > p

fin

HORN IN F

ELOHIM AND ADAM

LM COME

♩ = 60

5 6 5 11 4 15 2

(CUE: TPT.) 18 [PLAY]

21 24 1 1

(CUE: VLNS.) f p mf (Va.) 27 ♩ = 90 1 1

accel. 30 34 AIR * 1

37 2 AIR * 41 1

p mf p

* WITH LIPS OVER MOUTHPIECE, BLOW AIR THROUGH HORN.

HN.

-2-

E. + A.

AIR

44

1

AIR

48 AIR

AIR

51

NORMAL

54

57

Play 4X

63

69

75

80

84

MELODY

END MELODY

1

poco

cresc. poco a

mf cresc. - - - -

f

f

f

f

f

f

f

f

f

90

HN.

-3-

E. 4 A.

96

98

J. = 60

103

 $\text{d.} = \text{d.} \cdot 96$
 $(\text{d.} = \text{d.} \cdot 192)$ *p* $\text{d.} = \text{d.}$

2

 $\text{d.} = 144$

[C.]

accel. $\text{d.} = \text{d.} \cdot 72$

109

113

118

123

127

130

135

140

144

148

5 1 5

2 2 1

1

2 1

3

5 4 2

3 1 1

3 (CUE: TPT.) PLAY

accel. cresc.

$\text{d.} = 60$ $\text{d.} = \text{d.}$

mp *p*

PERCUSSION

ELOHIM AND ADAM

LA COME

♩ = 60

5 6 5 11 4 15 2

TRI. *mp* 18 (TO SUS. CYM.) SOFT MALLETS 2

SOFT MALLETS SUB. CYM. *pp* 21 *mp*

(TO MARIMBA) 1 24 1 2

27 ♩ = 90 MARIMBA

(TO SUS. CYM.) + TIMP. 1 30 * BRUSHES 3

accel. *sf* *sfz* *sfz* *sfz*

V.S. →

* SPLIT ONE BRUSH ON CYMBAL EDGE AND SHAKE UP AND DOWN.
USE OTHER BRUSH ON TIMP. IN CIRCULAR MOTION OR BACK AND FORTH.

Handwritten musical score for a percussion ensemble. The score is written on ten staves, with measures numbered 34 through 80. The instruments and parts are:

- SUS. CYM.** (Suspended Cymbal): Measures 34-40, 44-50, 54-60, 63-69, 75-80.
- TIMP.** (Timpani): Measures 34-40, 44-50, 54-60, 63-69, 75-80.
- MARIMBA**: Measures 54-60, 63-69, 75-80.

The score includes various dynamics and articulations:

- Dynamics:** *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), *no cresc.* (no crescendo).
- Articulations:** *TREM.* (tremolo), *no cresc.* (no crescendo).

Measure numbers are boxed: 34, 37, 41, 44, 48, 51, 54, 57, 63, 69, 75, 80. Some measures have additional markings like "1 MARIMBA" or "(to BS. DR.)".

84 (to Timp.) 2 90 6

96 Timp. 98 (d. = 60) f pp accel. mf

103 (d. = 96) (d. = 142) mp (accel.) d = J

109 cresc. mf ff dim. mp

113 brill p pp V.S.

ritard ad lib.

118 1 1

123 4 127 2 130 3

1 1 135 5 140 2 d. = 60 2

accel. IN 3 V.S.

2 4 6 3 9

144

4/4

SUS. CYM.
(TIMP. MALLETS)

PERC.

-4-

E. & A.

(TO MARIMBA)

1

148

3/4

MARIMBA

(2) (3) (4) (1) (2)

3

RIT.

BIG RIT.

VIOLIN 1 (two players)

ELOHIM AND ADAM

LM COME

♩ = 60

1 ^{Div.} (a1) *p* *>* *pp* 2

6 2 *p* *>* *pp* 2 *p*

11 *pp* *p* (a2) 15 *p* [a4]

18 [a4] 21 [a2] *tr.* *mf* *>* *mp* 24 6 5 3

[a4] *accel.* *mp* 27 ♩ = 90 AT THE HEEL *p* 30 4 34 3

37 3 1 41 3 44 1 (CUE: SOPR.) ... GLOW-ING

NOTE: [a4] MEANS YOU ARE PLAYING IN UNISON WITH VLN. 2

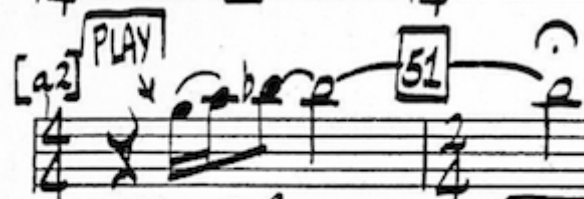
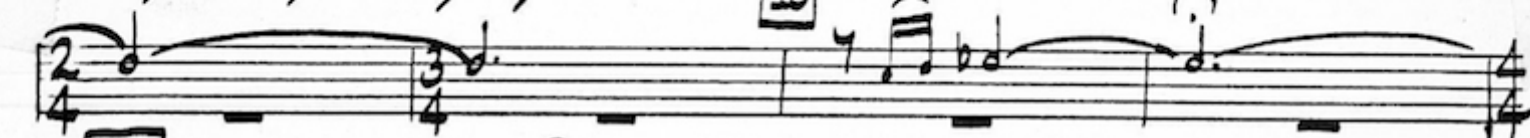
VLN. 1

-2-

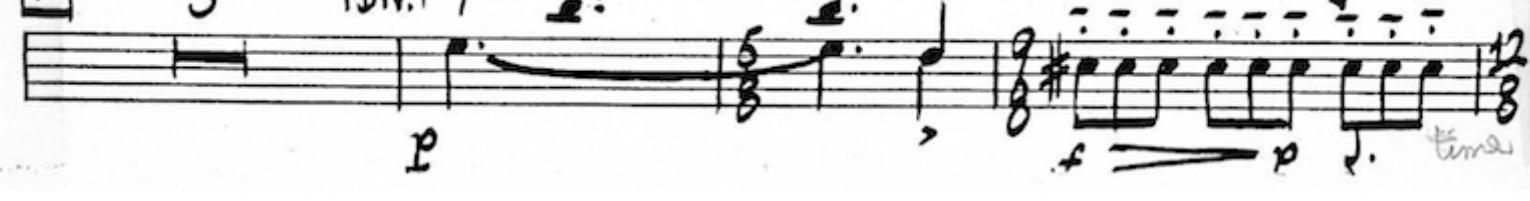
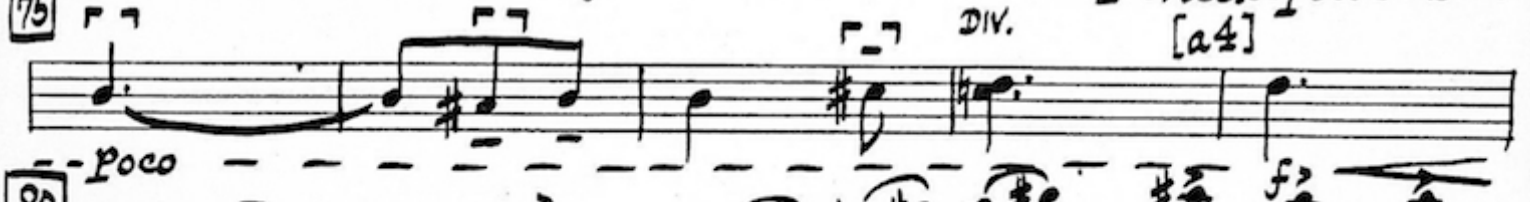
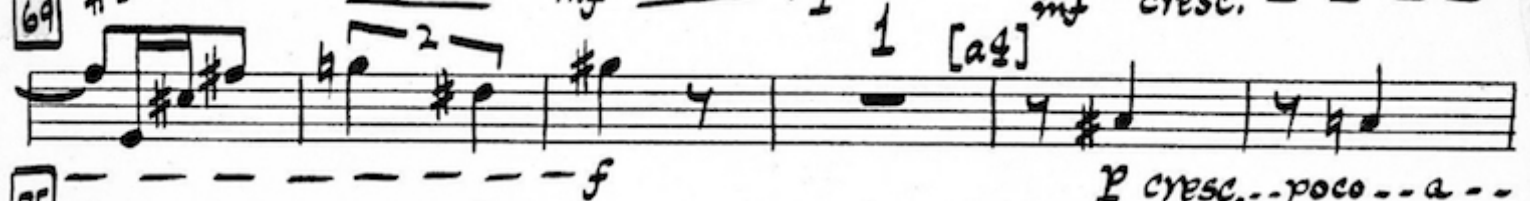
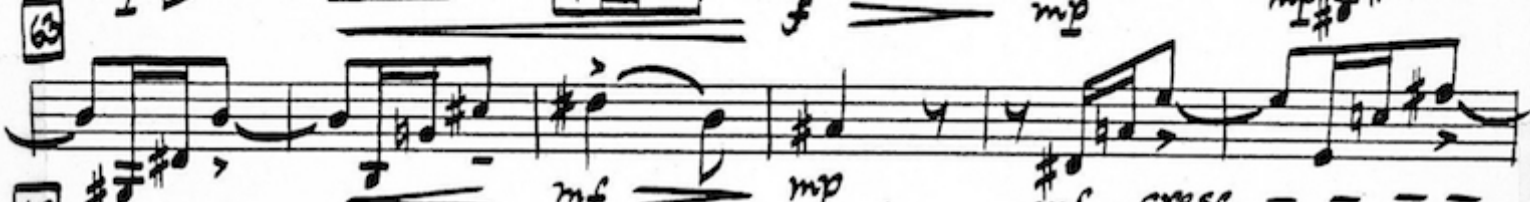
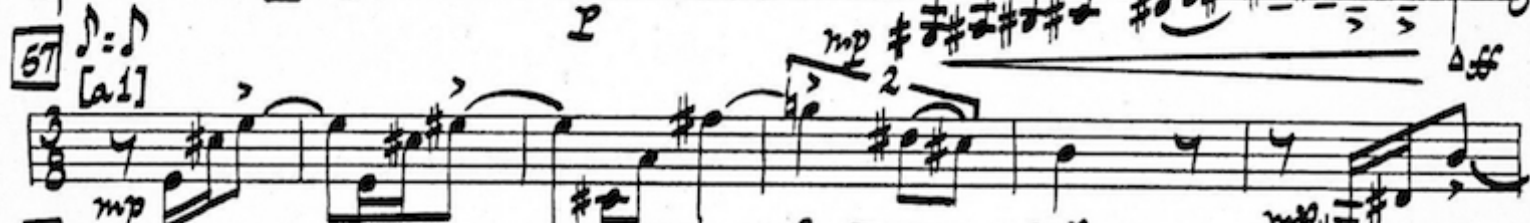
E. & A.

(NARR.) "GLOWING AND SHY AS AN AL-MOND

48 (VLN. 2)



(CUE: NARR.) "... ANIMAL FLUIDS



Handwritten musical score for Violin 1 (VLN. 1). The score includes measures 98 through 123, with various tempo markings (e.g., $\text{♩} = 60$, $\text{♩} = 144$, $\text{♩} = 72$) and dynamic markings (e.g., *pp*, *mf*, *f*, *p*, *mp*). The notation features treble clefs, key signatures with one sharp (F#), and various note values including eighth and sixteenth notes. A "PLAY" instruction is present above measure 103. The score concludes with a "V.S." marking and a double bar line.

98 $\text{♩} = 60$ accel. (CUE: VLN. 2) VLN. 1 3- E. & A. $\text{♩} = 144$ $\text{♩} = 72$ ($\text{♩} = 60$)

103 $\text{♩} = 60$ (P) $\text{♩} = 144$ [a2] $\text{♩} = 72$ ($\text{♩} = 60$)

109 $\text{♩} = 60$ $\text{♩} = 144$ $\text{♩} = 72$ ($\text{♩} = 60$)

113 $\text{♩} = 60$ $\text{♩} = 144$ $\text{♩} = 72$ ($\text{♩} = 60$)

118 1 $\text{♩} = 60$ $\text{♩} = 144$ $\text{♩} = 72$ ($\text{♩} = 60$)

123 $\text{♩} = 60$ $\text{♩} = 144$ $\text{♩} = 72$ ($\text{♩} = 60$)

V.S.

127 1 130

Div. p mf p [a2]

135 accel. mp $cresc.$ $d. = 60$ 1 1 (d. = d)

140 mf

144 mf

148 Div. p $cresc.$ 3 6 mp mf 3 p $mf > p$ p

VIOLIN 2 (two players)
ELOHIM AND ADAM

LM

COME

ELOHIM AND ADAM

Handwritten musical score for "The Great Gatsby" featuring "The Eyes of Dr. T. J. Eckleburg". The score is written on ten staves, with measures numbered in boxes. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 60. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, p, acc.). There are also handwritten annotations and cues, including "AT THE HEEL", "(NARR.) 'GLOWING AND SHY AS AN ALMOND'", "(CUE: SOPR.) '... GLOW - I - NO'", "(CUE: NARR.) '... ANIMAL FLUIDS'", and "(CUE: SOPR.) 'AND THE EYES'". The score concludes with a double bar line and the initials "V.S." at the bottom right.

♩ = 60

5 6 5 11 3 [a2]

15 18

21 24

27 30 34 3

37 41 44 1 (CUE: SOPR.) " ... GLOW - I - NO

(NARR.) "GLOWING AND SHY AS AN ALMOND" 48 (PLAY)

51 (CUE: NARR.) "... ANIMAL FLUIDS"

(CUE: SOPR.) "AND THE EYES" 54 (PLAY)

57 63

6 6

V.S.

69 (CUE: YLN. 1)

Vln. 2

-2-

E. 4 A.

75 *p* cresc. ... poco ... a...

PLAY *f*

2 *al* 1 *a2*

80 *poco*

84

90 3 (Div.) [a1] *p* 2

96 (p) [a2] > [a1] *p* 98 (d.=60) *sim. accel.*

103 (d.=96) (accel.) d=d d=144 d=d.72 (d.)

109 *pp*

113 *mf* *pp* *pp* *pp*

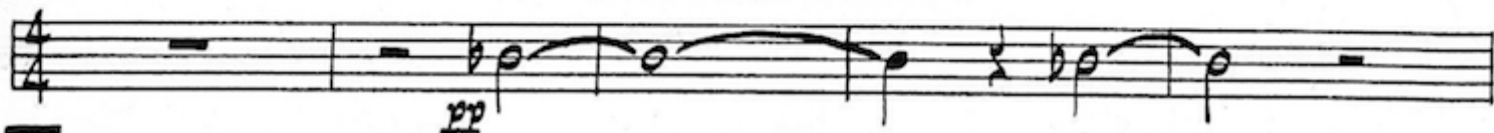
113 *pp*

113 *pp*

113 *pp*

113 *pp*

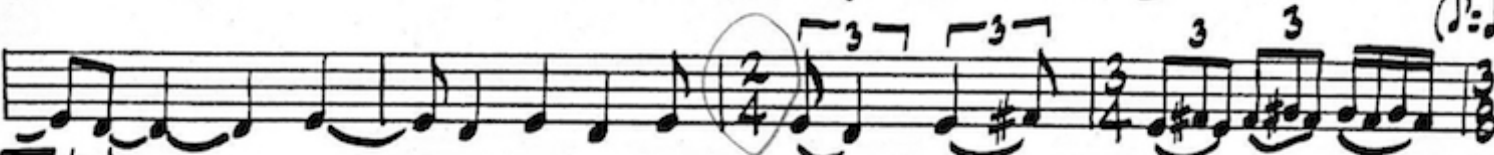
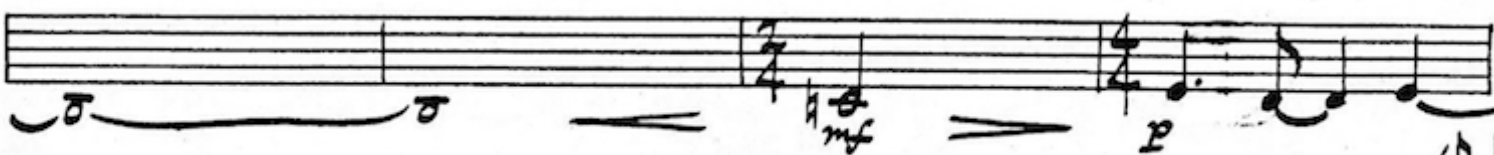
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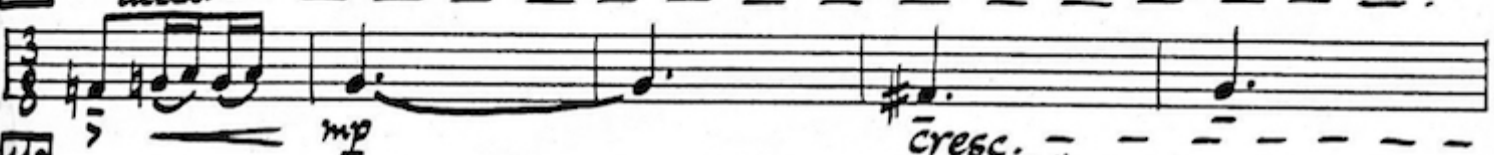
122



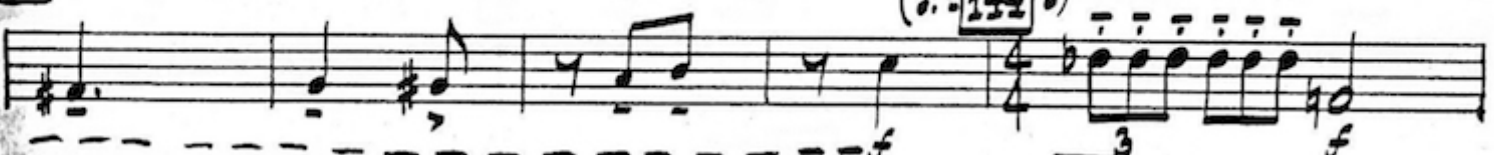
127



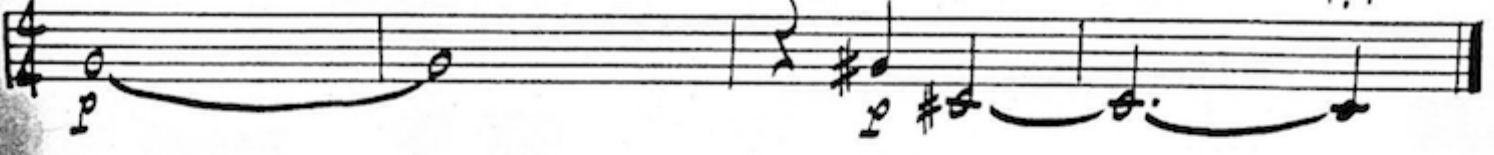
125



145



217



Pizz. ARCO

VIOLA 1 (one player)

LM COME

ELOHIM AND ADAM

♩ = 60

1 [a1] *pp*

6 *pp*

11 *p*

15 [a1] *mp* *Div.*

18 [a2] *mf* *acc.*

21 [a2] *mp* *Div.*

24 *p*

27 *f* *AT THE HEEL* *mp* *p* *sfz*

30 3 [a1] *p* *mf* *p* *mp* *p* *mf*

34 1

37 1 *p* *mf* *mp* *fp*

V.S. →

41

44

Handwritten musical score for Viola 1, measures 41 to 84. The score includes various musical notations such as notes, rests, dynamics (*p*, *mp*, *mf*, *f*, *ff*), articulation (accents, slurs), and performance instructions (CUE: SOPR., CUE: NARR., ANIMAL FLUIDS, AND THE EYES...). Measure numbers are boxed in the left margin. The key signature has one sharp (F#) and the time signature is 3/4.

Measure 41: *p* *mp* *p* *mf* *p* *mf*

Measure 44: *p* *mf* (CUE: NARR.) ANIMAL FLUIDS

Measure 51: (CUE: SOPR.) "AND THE EYES..." (PLAY)

Measure 54: [a2] [DIV.]

Measure 57: *mp* *f* [a1] *mp* *ff*

Measure 63: 2 *f* *mp* *mf*

Measure 69: *mf* *mp* *mf* *cresc.*

Measure 75: [a2] *p* *cresc. poco*

Measure 80: *poco* *f*

Measure 84: *ff* *mf* [a1] *ff*

Bottom line: *sfz* *f* *mp* *sub.* *c* *mp* *sub.* *ff*

90

96

98 $\text{♩} = 60$ *sim. accel.*

103 $\text{♩} = 96$ $\text{♩} = 144$ $\text{♩} = 72$ $\text{♩} = 109$

113 $\text{♩} = 60$

p *mp* *f* *pp* *mp* *f* *pp*

V.S. \rightarrow

90

96

98 $\text{♩} = 60$ *sim. accel.*

103 $\text{♩} = 96$ $\text{♩} = 192$

109 $\text{♩} = 144$ $\text{♩} = 72$

113 $\text{♩} = 60$

p *mp* *p* *f* *pp* *pp*

V.S.

The musical score for Violin 1 consists of five staves. The first staff (measures 90-95) begins with a treble clef and a key signature of one flat. It includes a crescendo leading to a piano (*p*) dynamic. The second staff (measures 96-102) continues the melodic line with a mezzo-piano (*mp*) dynamic and a 'sim. accel.' (simultaneous acceleration) instruction. The third staff (measures 103-108) features a series of sixteenth-note patterns with a piano (*p*) dynamic. The fourth staff (measures 109-112) shows a change in tempo to half note = 72 and includes a mezzo-piano (*mp*) dynamic. The fifth staff (measures 113-115) returns to a tempo of half note = 60 and ends with a 'V.S.' (Violin Solo) instruction. Dynamic markings range from piano (*p*) to pianissimo (*pp*).

118 (♩ = 60)

1 (Div.) (ARCO)

123 1 [a2]

127 *p* *mf* *p* *p* 130

Handwritten musical notation for measures 127-130. Measure 127: 3/4 time, half note G4, half note A4. Measure 128: 2/4 time, quarter note G4, quarter note A4. Measure 129: 4/4 time, half note G4, half note A4. Measure 130: 4/4 time, half note G4, half note A4. Dynamics: *p*, *mf*, *p*, *p*.

135 *accel.*

mp *cresc.*

[illegible]

144 *crsc.* = *f*

3/4 *mp* *mf* *p* (START TR. ON)

148 [a 1st] *mf* *tr.* *UPPER NOTE*
p cresc. *mf* *p*

VIOLA 2 (one player)

ELOHIM AND ADAM

LA COME

$\text{♩} = 60$

pizz.

6

11

15

18

21

24

27 $\text{♩} = 90$ AT THE HEEL

30

34

37

pp *p* *pp* *p* *pp* *p* *pp* *p* *mp sempre* *mf* *f* *acc. accel.* *sfz* *mp* *f* *p* *mf* *p* *mf* *V.S.*

ARCO

41

44

48

51

54

57

63

69

75

80

84

(CUE: SOPR.) "AND THE EYES..."

PLAY

(CUE: NARR.) ANIMAL FLUIDS

sfz \rightarrow mp sub. \rightarrow min sub. \rightarrow min sub. sfz

VLA. 2

- 3 -

E. + A.

90

1

96

98 $\text{♩} = 60$
(sim.) accel.

103 $\text{♩} = 96$
 $\text{♩} = 92$

$\text{♩} = 144$

109 $\text{♩} = 72$

113 $\text{♩} = 60$

p *f* *pp* *mf* *f* *mp*

p *pp*

V.S.

VLA. 2

- 4 -

E. + A.

118

Pizz.

123

71
PP

ARCO

II

११

32

22

...

127

2

my

10

130

2

135

 *accel.*

140

\underline{p} - (accel.)

$$J_1 = 60$$

cresc.

144

148

2

22

2244

- I

pizz.

1

P

CELLO 1 (one player)

LMA COME

ELOHIM AND ADAM

Handwritten musical score for Cello 1 (one player), titled "ELOHIM AND ADAM". The score is written on a grand staff (two staves) and includes various musical notations, dynamics, and performance instructions.

Key markings and instructions:

- Tempo:** $\text{♩} = 60$ (initially), $\text{♩} = 90$ (starting at measure 27).
- Articulation:** Pizz. (Pizzicato), ARCO (Arco).
- Dynamics:** p (piano), pp (pianissimo), mp (mezzo-piano), mf (mezzo-forte), f (forte).
- Performance instructions:** *mp sempre*, *accel.* (accelerando), *AT THE HEEL* (starting at measure 27).
- Measure numbers:** 6, 11, 15, 18, 21, 24, 27, 30, 34, 37.
- Rehearsal marks:** Indicated by boxed numbers (6, 11, 15, 18, 21, 24, 27, 30, 34, 37).
- Other markings:** ♯ (sharp), ♭ (flat), ♮ (natural), ♩ (quarter note), ♪ (eighth note), ♫ (beamed eighth notes), ♬ (sixteenth notes), ♭ (flat), ♯ (sharp), ♮ (natural), ♩ (quarter note), ♪ (eighth note), ♫ (beamed eighth notes), ♬ (sixteenth notes).

The score concludes with a double bar line and the instruction *V.S.* (Verso).

Handwritten musical score for "The Flamingo" by George Gershwin. The score is written on a single page with a key signature of one sharp (F#) and a common time signature of 4/4. The bass line is in 4/4 time, and the vocal parts are in 3/4 time. The score includes measures 41 through 94, with various musical notations such as notes, rests, and dynamic markings. The score is written on a single page with a key signature of one sharp (F#) and a common time signature of 4/4.

Measures 41-44: Bass line starts with a whole rest, followed by a half note G#4, a quarter note A4, and a half note B4. Dynamics: *p* to *mf*.

Measures 45-48: Bass line continues with a half note C5, a quarter note D5, and a half note E5. Dynamics: *p* to *mf*.

Measures 49-52: Bass line continues with a half note F#5, a quarter note G5, and a half note A5. Dynamics: *p* to *mf*.

Measures 53-56: Bass line continues with a half note B5, a quarter note C6, and a half note D6. Dynamics: *p* to *mf*.

Measures 57-60: Bass line continues with a half note E6, a quarter note F#6, and a half note G6. Dynamics: *p* to *mf*.

Measures 61-64: Bass line continues with a half note A6, a quarter note B6, and a half note C7. Dynamics: *p* to *mf*.

Measures 65-68: Bass line continues with a half note D7, a quarter note E7, and a half note F#7. Dynamics: *p* to *mf*.

Measures 69-72: Bass line continues with a half note G7, a quarter note A7, and a half note B7. Dynamics: *p* to *mf*.

Measures 73-76: Bass line continues with a half note C8, a quarter note D8, and a half note E8. Dynamics: *p* to *mf*.

Measures 77-80: Bass line continues with a half note F#8, a quarter note G8, and a half note A8. Dynamics: *p* to *mf*.

Measures 81-84: Bass line continues with a half note B8, a quarter note C9, and a half note D9. Dynamics: *p* to *mf*.

Measures 85-88: Bass line continues with a half note E9, a quarter note F#9, and a half note G9. Dynamics: *p* to *mf*.

Measures 89-92: Bass line continues with a half note A9, a quarter note B9, and a half note C10. Dynamics: *p* to *mf*.

Measures 93-94: Bass line continues with a half note D10, a quarter note E10, and a half note F#10. Dynamics: *p* to *mf*.

Vocal parts (Soprano and Alto) enter in measure 49 with the lyrics "AND THE EYES...". The vocal parts are written in 3/4 time. The Soprano part starts with a half note G#4, a quarter note A4, and a half note B4. The Alto part starts with a half note G#4, a quarter note A4, and a half note B4. Dynamics: *p* to *mf*.

Measures 95-98: Bass line continues with a half note C10, a quarter note D10, and a half note E10. Dynamics: *p* to *mf*.

Measures 99-102: Bass line continues with a half note F#10, a quarter note G10, and a half note A10. Dynamics: *p* to *mf*.

Measures 103-106: Bass line continues with a half note B10, a quarter note C11, and a half note D11. Dynamics: *p* to *mf*.

Measures 107-110: Bass line continues with a half note E11, a quarter note F#11, and a half note G11. Dynamics: *p* to *mf*.

Measures 111-114: Bass line continues with a half note A11, a quarter note B11, and a half note C12. Dynamics: *p* to *mf*.

Measures 115-118: Bass line continues with a half note D12, a quarter note E12, and a half note F#12. Dynamics: *p* to *mf*.

Measures 119-122: Bass line continues with a half note G12, a quarter note A12, and a half note B12. Dynamics: *p* to *mf*.

Measures 123-126: Bass line continues with a half note C13, a quarter note D13, and a half note E13. Dynamics: *p* to *mf*.

Measures 127-130: Bass line continues with a half note F#13, a quarter note G13, and a half note A13. Dynamics: *p* to *mf*.

Measures 131-134: Bass line continues with a half note B13, a quarter note C14, and a half note D14. Dynamics: *p* to *mf*.

Measures 135-138: Bass line continues with a half note E14, a quarter note F#14, and a half note G14. Dynamics: *p* to *mf*.

Measures 139-142: Bass line continues with a half note A14, a quarter note B14, and a half note C15. Dynamics: *p* to *mf*.

Measures 143-146: Bass line continues with a half note D15, a quarter note E15, and a half note F#15. Dynamics: *p* to *mf*.

Measures 147-150: Bass line continues with a half note G15, a quarter note A15, and a half note B15. Dynamics: *p* to *mf*.

Measures 151-154: Bass line continues with a half note C16, a quarter note D16, and a half note E16. Dynamics: *p* to *mf*.

Measures 155-158: Bass line continues with a half note F#16, a quarter note G16, and a half note A16. Dynamics: *p* to *mf*.

Measures 159-162: Bass line continues with a half note B16, a quarter note C17, and a half note D17. Dynamics: *p* to *mf*.

Measures 163-166: Bass line continues with a half note E17, a quarter note F#17, and a half note G17. Dynamics: *p* to *mf*.

Measures 167-170: Bass line continues with a half note A17, a quarter note B17, and a half note C18. Dynamics: *p* to *mf*.

Measures 171-174: Bass line continues with a half note D18, a quarter note E18, and a half note F#18. Dynamics: *p* to *mf*.

Measures 175-178: Bass line continues with a half note G18, a quarter note A18, and a half note B18. Dynamics: *p* to *mf*.

Measures 179-182: Bass line continues with a half note C19, a quarter note D19, and a half note E19. Dynamics: *p* to *mf*.

Measures 183-186: Bass line continues with a half note F#19, a quarter note G19, and a half note A19. Dynamics: *p* to *mf*.

Measures 187-190: Bass line continues with a half note B19, a quarter note C20, and a half note D20. Dynamics: *p* to *mf*.

Measures 191-194: Bass line continues with a half note E20, a quarter note F#20, and a half note G20. Dynamics: *p* to *mf*.

Measures 195-198: Bass line continues with a half note A20, a quarter note B20, and a half note C21. Dynamics: *p* to *mf*.

Measures 199-202: Bass line continues with a half note D21, a quarter note E21, and a half note F#21. Dynamics: *p* to *mf*.

Measures 203-206: Bass line continues with a half note G21, a quarter note A21, and a half note B21. Dynamics: *p* to *mf*.

Measures 207-210: Bass line continues with a half note C22, a quarter note D22, and a half note E22. Dynamics: *p* to *mf*.

Measures 211-214: Bass line continues with a half note F#22, a quarter note G22, and a half note A22. Dynamics: *p* to *mf*.

Measures 215-218: Bass line continues with a half note B22, a quarter note C23, and a half note D23. Dynamics: *p* to *mf*.

Measures 219-222: Bass line continues with a half note E23, a quarter note F#23, and a half note G23. Dynamics: *p* to *mf*.

Measures 223-226: Bass line continues with a half note A23, a quarter note B23, and a half note C24. Dynamics: *p* to *mf*.

Measures 227-230: Bass line continues with a half note D24, a quarter note E24, and a half note F#24. Dynamics: *p* to *mf*.

Measures 231-234: Bass line continues with a half note G24, a quarter note A24, and a half note B24. Dynamics: *p* to *mf*.

Measures 235-238: Bass line continues with a half note C25, a quarter note D25, and a half note E25. Dynamics: *p* to *mf*.

Measures 239-242: Bass line continues with a half note F#25, a quarter note G25, and a half note A25. Dynamics: *p* to *mf*.

Measures 243-246: Bass line continues with a half note B25, a quarter note C26, and a half note D26. Dynamics: *p* to *mf*.

Measures 247-250: Bass line continues with a half note E26, a quarter note F#26, and a half note G26. Dynamics: *p* to *mf*.

Measures 251-254: Bass line continues with a half note A26, a quarter note B26, and a half note C27. Dynamics: *p* to *mf*.

Measures 255-258: Bass line continues with a half note D27, a quarter note E27, and a half note F#27. Dynamics: *p* to *mf*.

Measures 259-262: Bass line continues with a half note G27, a quarter note A27, and a half note B27. Dynamics: *p* to *mf*.

Measures 263-266: Bass line continues with a half note C28, a quarter note D28, and a half note E28. Dynamics: *p* to *mf*.

Measures 267-270: Bass line continues with a half note F#28, a quarter note G28, and a half note A28. Dynamics: *p* to *mf*.

Measures 271-274: Bass line continues with a half note B28, a quarter note C29, and a half note D29. Dynamics: *p* to *mf*.

Measures 275-278: Bass line continues with a half note E29, a quarter note F#29, and a half note G29. Dynamics: *p* to *mf*.

Measures 279-282: Bass line continues with a half note A29, a quarter note B29, and a half note C30. Dynamics: *p* to *mf*.

Measures 283-286: Bass line continues with a half note D30, a quarter note E30, and a half note F#30. Dynamics: *p* to *mf*.

Measures 287-290: Bass line continues with a half note G30, a quarter note A30, and a half note B30. Dynamics: *p* to *mf*.

Measures 291-294: Bass line continues with a half note C31, a quarter note D31, and a half note E31. Dynamics: *p* to *mf*.

Measures 295-298: Bass line continues with a half note F#31, a quarter note G31, and a half note A31. Dynamics: *p* to *mf*.

Measures 299-

[illegible]

CELL 1

-4-

E. + A.

Handwritten musical score for a piece in 2/4 time. The score is written on a single staff and includes various dynamics, articulations, and performance instructions. The key signature is one sharp (F#).

Measures 118-123: Starts with a treble clef and a 2/4 time signature. The tempo is marked $\text{♩} = 60$. The first measure is marked **Pizz.** (Pizzicato) and **ARCO** (Arco). The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Dynamics include *p* (piano) and *pp* (pianissimo).

Measures 127-130: The tempo changes to $\text{♩} = 60$. The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).

Measures 135-140: The tempo changes to $\text{♩} = 60$. The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Measures 144-148: The tempo changes to $\text{♩} = 60$. The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). A performance instruction **(START TRILL ON UPPER NOTE)** is written above the staff.

Measures 148-153: The tempo changes to $\text{♩} = 60$. The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano).

CELLO 2 (one player)

Pg. 1

LA COME

ELOHIM AND ADAM

$\text{♩} = 60$

(ARCO)

senza vib. after 1st

6

11

15

18

21

24

27

30

34

37

41

44

$\text{♩} = 90$ AT THE HEEL

ARCO

ARCO

mp sempre

accel.

mf

pizz.

pizz.

pizz.

ARCO

Pg. 2

CELLO 2

E. & A.

(NARR.) "ANIMAL FLUIDS..." (SOFR.) "AND THE EYES..."

48

51

54

57

play 4 times

63

69

75

80

84

90

96

98

♩ = 60
accel. ----- 2 -----

Handwritten musical score for Cello 2, page 3, E. & A. The score is written in bass clef with various time signatures and dynamic markings.

Measures 103-109: $\text{♩} = \text{♩} - 96$ (♩ = ♩ - 192) - (accel.) $\text{♩} = \text{♩}$. Dynamics: p , pp .

Measure 113: $\text{♩} = 144$, $\text{♩} = \text{♩} - 72$. Dynamics: pp , mf , mp .

Measure 118: $\text{♩} = 60$. Dynamics: p , pp .

Measure 123: pp , pp , pp .

Measure 127: p , mp , p .

Measure 130: mp , p .

Measure 135: mp , $accel.$, p .

Measure 140: $(accel.)$, mp , mf .

Measure 144: $\text{♩} = \text{♩}$, $cresc.$.

Measure 148: $\text{♩} = \text{♩}$, 3 , 3 , mp , mf , p , $pizz.$, p .

Handwritten notes: "no vib." and "segue".

BASS (one player)

ELOHIM AND ADAM

LM COME

$\text{♩} = 60$

Handwritten musical score for Bass (one player), titled "ELOHIM AND ADAM". The score is written on a single staff with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked $\text{♩} = 60$. The score is divided into measures, with measure numbers 6, 11, 15, 18, 24, 27, 30, 34, 37, 41, 44, 48, and 51 marked in boxes. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes a section marked "mp sempre" (mezzo-piano, sempre) and a section marked "accel." (accelerando). The score ends with a double bar line and the instruction "V.S." (Vincenzo).

6 *pp* *pp* *pp* *pp* *pp*

11 *pp* *p* *pp* *p* *pp*

15 *p* *pp* *p* *pp*

18 *p* *pp*

24 *mp* sempre *mf* *f* *accel.*

27 $\text{♩} = 90$ *pizz.* *f* *f* *mp* *mf* *p* *PLUCK (SIMULTANEOUSLY)*

30 *f* *mp* *mf* *p*

34 *mp* *mf* *mp* *p*

37 *mp* *mf* *p*

41 *mp* *mf* *mp* *p*

44 *mp* *mf* *mp* *p*

48 *mp* *mf* *mp* *p*

51 *mp* *mf* *mp* *p*

V.S.

BASS

-2-

E. 4 A.

ARCO

54

2

(♩:♩)

57

pizz.

mp < fp

4x

63

mp

f

mp

69

mf

mp

mf cresc. - - - -

75

f

p

cresc. poco - - - a - -

80

poco

ARCO

84

90

ten.

mf > p sub. mp > p

96

sub. p

fp

p

98

d.:60

acc.

103

d.:d-96

(d.:♩-192)

p

pp

BASS

-3-

E. & A.

♩ = 144

♩ = 109

♩ = 60

113

118

123

127

130

135

140

144

148

149

150

151

152

153

154

155

156

157

158

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